

COLONIAL HARMONIST.

BEING A COMPILATION OF THE
MOST APPROVED TUNES, ANTHEMS, AND CHANTS.

With a Figured Bass for the Organ and Piano Forte.

DESIGNED FOR ALL DENOMINATIONS OF CHRISTIANS.

SELECTED AND ARRANGED BY MARK BURNHAM.

Second Revised Edition With Additions and Improvements.

PORT HOPE, U. C.

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1840

ADVERTISEMENT.

THE COMPILER of the following pages, assures the public that he has not undertaken the work from any anxious wish, or vain desire of appearing as an author; but he has been chiefly impelled by the hope of thereby benefitting the rising generation, by furnishing them with some assistance in acquiring the art of correctly singing Sacred Music. No musical treatise has hitherto been published in this Colony.

It has been the object of the Compiler to select such tunes as may be suitable to Christians of every denomination. Among these will be found some from the works of the most approved European and American authors; as well as a variety of original tunes.

Wherever the same pieces have been found differently harmonized by different compilers, that tune has been selected, which can be sung with the greatest advantage; at the same time a due regard has been shown to that in most general use.

INTRODUCTION.

THE following explanation of musical terms, and directions for the student in singing, although superfluous to a finished vocalist, it is considered may be of great service to one just commencing to learn psalmody.

Emphasis or accent in music is of the same nature as accent in poetry, and it is for the most part placed on every other word or syllable. One who is intimately acquainted with language need not be confined to any fixed rules of accent. Words or syllables upon which the emphasis rests, are not of equal importance; but require in singing, as in reading, a different manner of expression. A labored accent ought to be carefully avoided; as should also a sameness of tone; the former will undoubtedly produce disagreeable sounds, and often a double accent on notes that have two beats, and on dotted notes. Proper accent is neither more nor less than singing the accented note or word with a natural, full, round tone. The unaccented note should be sung much softer, but equally distinct.

A due regard should at all times be had in taking breath at proper places, which are where a pause occurs in the words, and where the sense will not be destroyed by a suspension of sound.

Where notes and slurs are of considerable length, the vowels in the words should be dwelt upon with the mouth open, which is to be instantly closed at the end of the word, in order to articulate the final consonant. Pauses are of two kinds. One is a suspension of sound, or rest; the other a prolongation of the sound of a note, or hold. The general rules for good reading will commonly apply to stops and marks in singing. Nothing can be more improper than an abrupt or sudden suspension of sound where only a comma, or semicolon occurs; but it may sometimes be necessary after a note of exclamation, or interrogation. On the last note in a line a prolonged sound is sometimes allowable; but there are instances where it is not so.

Adaptation is the application of tunes so as to suit the words to be sung. The style and time of the same tunes may be so varied as to give effect to words of a very different signification.

Expression is the art of so understanding and realizing the subject of the words we are singing, as to make the subject our own. If the power, the praise, or the majesty of God are intended to be set forth, the mind should be directed to that Being whom we address, without attempting a display of musical talent. If the subject be solemn or sublime, the mind should be fixed attentively on the sublime and awful scenes which we attempt to describe. If the theme be supplicatory, we should be impressed with the fact, that addressing the throne of grace in sacred song, is an act equally as devout as prayer.

With these feelings, individuals cannot fail, in general, of producing the desired effect.

RUDIMENTS TO THE ART OF SINGING.

OF THE STAFF.

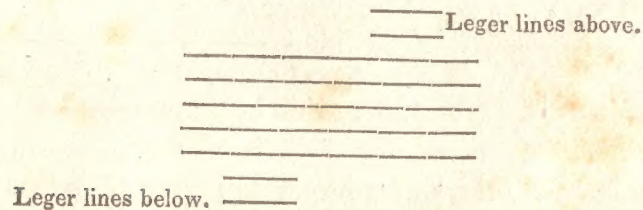
EXAMPLE.



Every line or space is called a degree: thus the *Staff* includes nine degrees, five lines and four spaces.

When more than nine degrees are wanted, the spaces above are used; and if a still greater compass is required, *Leger Lines* are added, either above or below the *Staff*.

EXAMPLE.



The distance between any two degrees of the *Staff*, is called an *Interval*: as from the first line to the first space, or from the first to the second line, &c.

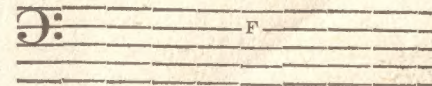
OF THE REPRESENTATION OF MUSICAL SOUNDS UPON THE STAFF AND CLEFS.

There are seven original sounds in music, and these are named from the first seven letters of the Alphabet, viz: A, B, C, D, E, F, G. These letters representing the seven musical sounds are affixed to the several degrees of the *Staff* in regular order: thus, if A be on the first space, B will be on the second line, C on the space, &c.

Their application to the *Staff* is determined by a character called a *Clef*.

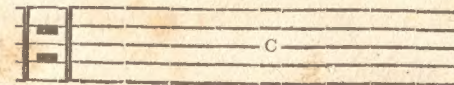
There are three Clefs, viz: the Base, or F Clef: the Tenor, or C Clef; and the Treble, or G Clef. The Base Clef always denotes F, is placed upon the fourth line of the *Staff*, and is used for the lowest voices of men.

EXAMPLE.



The Tenor Clef always denotes C, and is placed either on the third or fourth line of the *Staff*. It is sometimes used upon the first, second and fifth, as well as upon the third and fourth line.

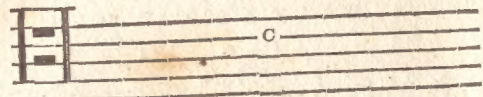
EXAMPLE.



RUDIMENTS.

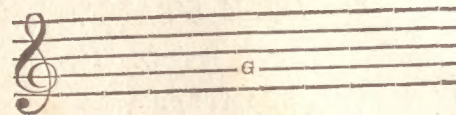
When placed upon the fourth line it is called the Tenor Clef, and it is used for the middle voices of men.

EXAMPLE.



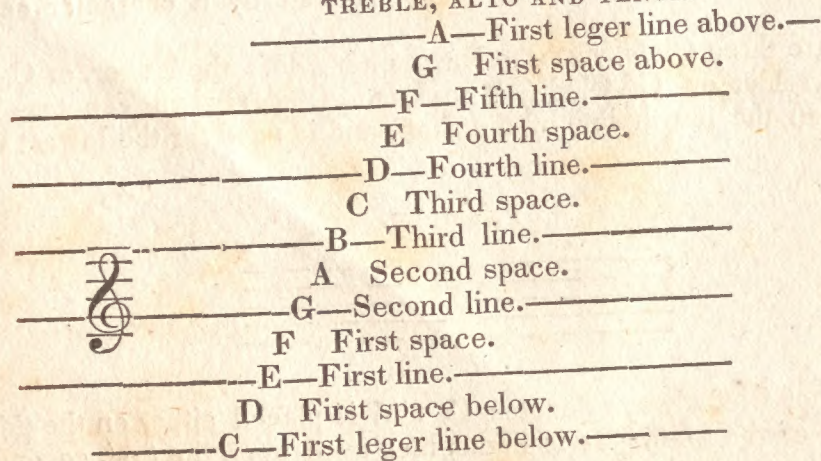
The Treble Clef always denotes G, and is placed upon the second line of the Staff, and is used for female voices.

EXAMPLE.

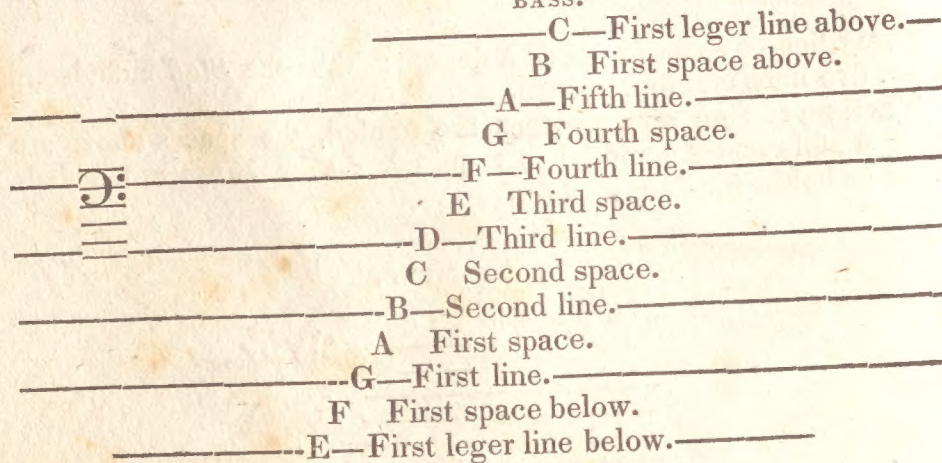


As it is of great importance that the situation of the letters upon the Staff should be perfectly known, the student is advised to commit to memory the following Scale, or
G A M U T.

TREBLE, ALTO AND TENOR.



BASS.



OF NOTES AND RESTS.






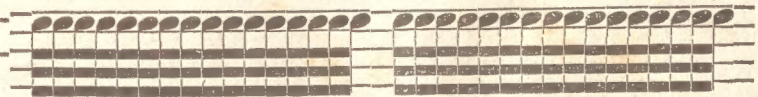
Notes are characters written upon the Staff, exhibiting the order and duration of the several musical sounds employed in a melody or tune.

Rests are marks of silence.

There are six kinds of Notes, and an equal number of Rests in modern use as follows :

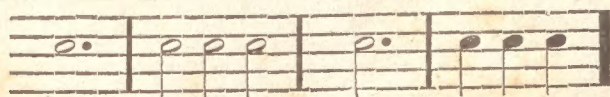


The proportion which the different notes bear to each other is exhibited in the following table:

One semibreve		is equal in duration to
2 Minims		- - - or
4 Crotchets		- - - or
8 Quavers		- - - or
16 Semiquavers		- - - or
32 Demi-semiquavers.		

A dot after a note or rest, adds one half to its original length: thus, a dotted semibreve, is equal in duration to three minims; a dotted minim to three crotchets, &c.

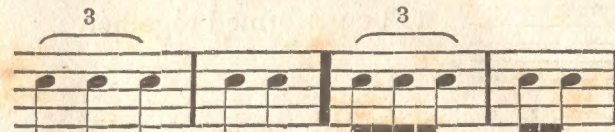
EXAMPLE.



A figure 3, placed over and under three notes, signifies that they are to be performed in the time of two notes of the same kind, without the figure:—

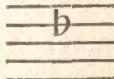
thus, three crotchets with the figure 3 over or under them, are to be performed in the time of two crotchets, without the figure, &c.

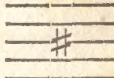
EXAMPLE.

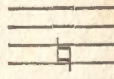


A figure 6, placed over or under six notes, signifies that they are to be performed in the time of four notes of the same kind without the figure.

OF VARIOUS MUSICAL CHARACTERS.


A Flat  lowers a note half a tone.



A Sharp  raises a note half a tone.


A Natural  restores a note made flat or sharp, to its original sound.


Flats or Sharps placed at the beginning of a tune or strain are called a *Signature*.

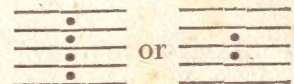
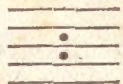
Flats, Sharps, or Naturals, when placed before a note, are called *Accidentals*. *It has influence through the measure.*


A Bar  is used to divide the notes into equal measures.


A Double Bar  or  Denotes the end of a strain, or movement, or line of poetry.


A Brace  shows how many parts belong to a score, or are to be performed together.

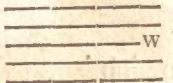
A Slur or Tie  is drawn over or under so many notes as are to be sung to one syllable.


A Repeat  or  :S: shows what part of the tune is to be sung twice.

A Crescendo  signifies a gradual increase of sound.

A Diminuendo  signifies a gradual decrease of sound.

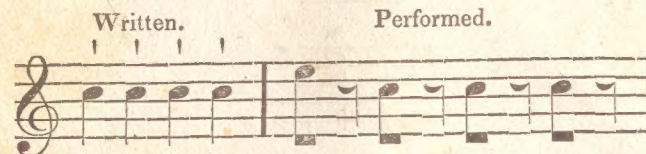
A Swell  signifies a gradual increase and decrease of sound.


A Direct  placed at the end of a Staff, shows the place of the first note upon the following Staff.

A Pause,  leaves the time of a note or rest, to be protracted at the pleasure of the performer.

Staccato Marks '||| or •••, are placed over such notes as are to be performed in a short and distinct manner.

EXAMPLE.



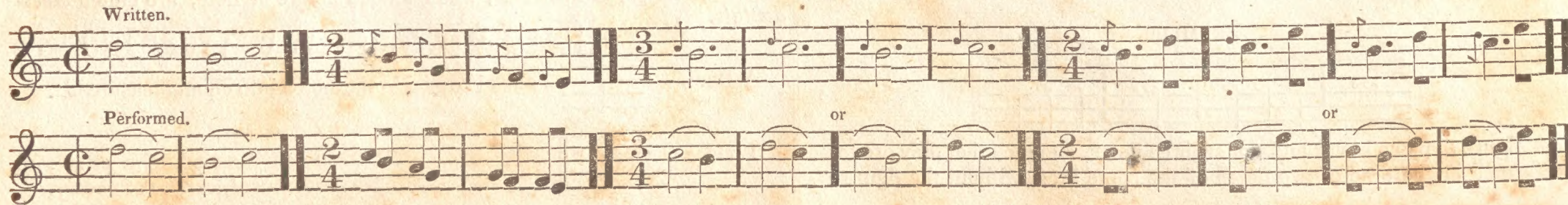
A Shake,  is an ornament or grace. It consists of a quick alternate reiteration of the note above, with that over which the character is placed, and generally ends with a turn from the note below.

EXAMPLE.



An Appoggiature, or Leaning Note, is a note of embellishment. Its chief office is to suspend the completion of the subsequent harmony, and thus to soften and smooth the effect of certain intervals. It borrows its time from the succeeding note, and is most frequently half its duration.

EXAMPLE.



Solmization or Solfaing is the application of certain syllables to musical notes. It enables the young practitioner to utter the sound of a note with fulness and freedom, and assists him to secure a correct intonation. By associating the idea of the several syllables used, with their corresponding sounds, he becomes familiar with the exact relation which one note bears to another, and acquires the power of expressing those notes with ease and certainty.

The syllables usually adopted in Solmization, are

FA, SOL, LA, FA, SOL, LA, MI.*

do, re, mi, fa, sol, la, si.†

When a tune has neither sharps or flats at the beginning, Mi is in B.

If B be flat	Mi is in E, If F be sharp	Mi is in F,
If B, and E be flat	Mi is in A, If F and C be sharp	Mi is in C,
If B, E, and A be flat	Mi is in D, If F, C, and G be sharp	Mi is in G,
If B, E, A, and D be flat	Mi is in G. If F, C, G, and D be sharp	Mi is in D,

[Some teachers prefer the application of the syllables *do, re, mi, fa, sol, la, si*, in which case *si* becomes the leading note, *do*, the principal Major Key, and *law*, the principal Minor. The table of signatures after this plan, would read thus:—"In the Natural Scale, *si* is in B; but if B be flat, *si* is in E," &c. *Si* thus taking the place of *mi*, and the other syllables named accordingly. Those who choose to adopt this plan, can pursue it on the principle thus explained, with very little inconvenience. The Italians and French use the seven syllables to denote, like the letters, the lines and spaces of the Staff; but in this way they afford no facilities to the *vocalist*.]

Above Mi are Fa, Sol, La, Fa, Sol, La, and then comes Mi.

Below Mi are La, Sol, Fa, La, Sol, Fa, and then comes Mi.

Between Mi and Fa, and La and Fa, there is but a semitone; between the rest are whole tones.

* Pronounced Faw, Sol, Law, Faw, Sol, Law, Mee.

† pronounced doe, ree, mee, faw, sol, law, see.

OF TIME.

By time, in the science of Music, we are to understand the *duration*, and *regularity* of sound. There are two chief species of Time, Common or equal, and Triple or unequal Time. Common Time contains two equal notes in each measure, as two minims, two crotchets, &c. Triple time has three equal notes in each measure, as three minims, three crotchets, &c. Simple Common Time, has three signs.

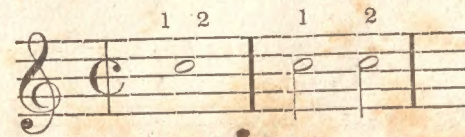
The first contains one semibreve, or other notes or rests, equal to it, in a measure. It has four beats in a measure, and is accented on the first and third parts.

EXAMPLE.



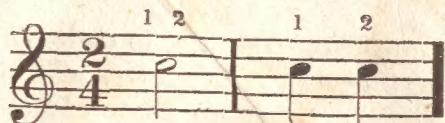
The second sign contains one semibreve, or other notes or rests equal to it, in a measure. It has two beats in a measure and is accented on the first part.

EXAMPLE.



The third sign (called half time) contains one minim, or other notes or rests equal to it, in a measure. It has two beats in a measure, and is accented on the first part.

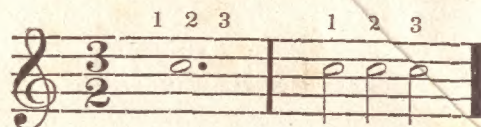
EXAMPLE.



Simple Triple Time has three signs :

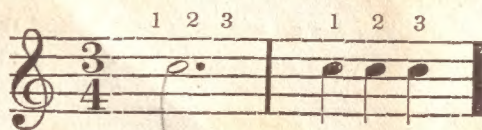
The first sign contains three minims, or other notes or rests equal to them, in a measure. It has three beats in a measure and is accented on the first and third part.

EXAMPLE.



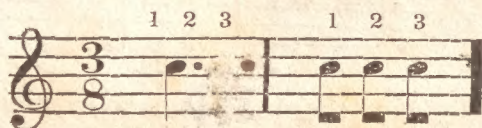
The second contains three crotchets, or other notes or rests equal to them in a measure. Accent, &c. as in the former.

EXAMPLE.



The third sign contains three quavers, or other notes, &c. Accents, &c. as in the former.

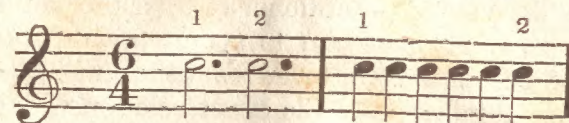
EXAMPLE.



Compound Time has two signs in common use.

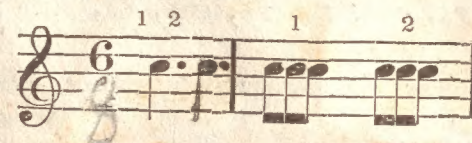
The first sign contains two dotted minims, or other notes, &c. It has two beats in a measure, and is accented on the first and fourth parts.

EXAMPLE.



The second sign contains two dotted crotchets, or other notes, &c. Accents, &c. as in the former.

EXAMPLE.



Of these figures (3-2 3-4 3-8 6-4 and 6-8) the upper one shows how many parts are contained in a measure, and the lower one shows how many of these notes constitute a semibreve. 2 signifies minims; 4, crotchets; 8, quavers, &c. Thus:

3-2 Three. 2 Minims.	3-4 Three. 4 Crotchets.	3-8 Three. 8 Quavers, &c.
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KEYS OR SCALES, AND OF THEIR TWO MODES, MAJOR AND MINOR.

A Diatonic Scale, of which the notes bear certain relations to *one* principal note, from which they are all, in some measure, derived, and upon which they all depend, is termed a *Key*; and the principal note is called the *Key Note*, or *Tonic*.

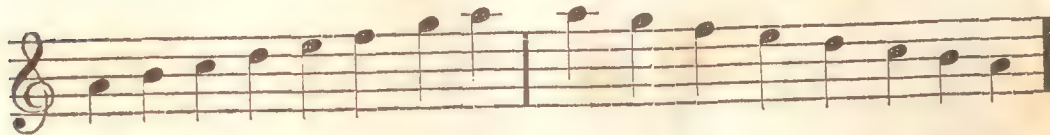
Every Scale in which the two Diatonic Semitones are found between the *third* and *fourth* Degrees, and between the *seventh* and *eighth* Degrees, ascending from the Tonic, is termed the Major Mode of that Key;

because the interval between the Tonic and its third, (or mediant,) consists of two Tones; i. e. of the greater Third. The only series of this Mode among the natural Notes, is that which commences with C; and hence, this Key must be taken as an example of all the Major scales.



Every Scale in which the two Diatonic Semitones are found between the *second* and *third* Degrees, and between the *fifth* and *sixth* Degrees, as ascending from the tonic, is termed the *Minor Mode* of that Key; because the interval between the Tonic and its third, (or mediant,) consists only of one Tone, and one Semitone, i. e. of the lesser Third.

The only series of this Mode among the natural Notes, is that which commences with A; and hence this Key may be taken as an example of all the Minor scales.



In the ascending Scale of the Minor Mode, the seventh is raised a Semitone, as a proper leading note to the Octave. The interval, therefore, between the sixth and seventh is a tone and a half; but as the Diatonic Scale consists of tones and semitones only, the sixth is also sharpened, by which means the extreme sharp second is avoided. Thus, the ascending Scale of the Minor Mode is artificial, and is formed with two notes altered from the Signature. But in the descending Scale, the seventh is depressed a

semitone to accommodate the sixth, and the natural Scale of the Signature remains unaltered.

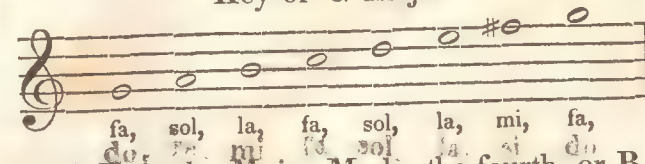
EXAMPLE.



But the note which determines the Mode to be either Major or Minor, and which constitutes the principal difference between the two, is the *Third*.

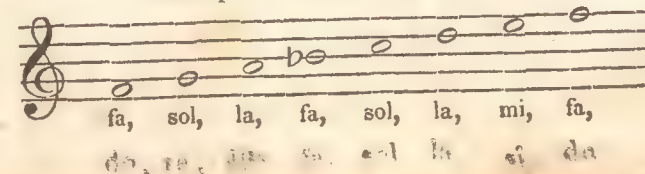
As these two series of tones and semitones form the constituent characteristics of the two modes, it follows that upon whatever note or pitch either of these series begins, the same proportion and order of intervals must be strictly observed. Hence, the utility of flats and sharps. If, for example, we begin with G, instead of C, and from it form the Diatonic Scale in the Major Mode, the seventh, or F, will require to be raised by a Sharp, one Semitone.

Key of G Major.



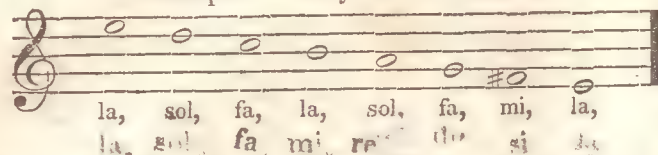
If we begin with F, in the Major Mode, the fourth, or B, will require to be depressed by a flat, one semitone.

Example. Key of F Major.



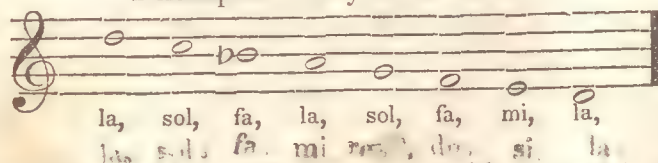
Or if we begin with E, instead of A, and from it form the Diatonic Scale, in the Minor Mode, the second, or F, will require to be raised, by a Sharp one semitone.

Example. Key of E Minor.



Or if we begin with D, in the Minor Mode, the sixth, or B, will require to be depressed, by a flat, one semitone.

Example. Key of D Minor.

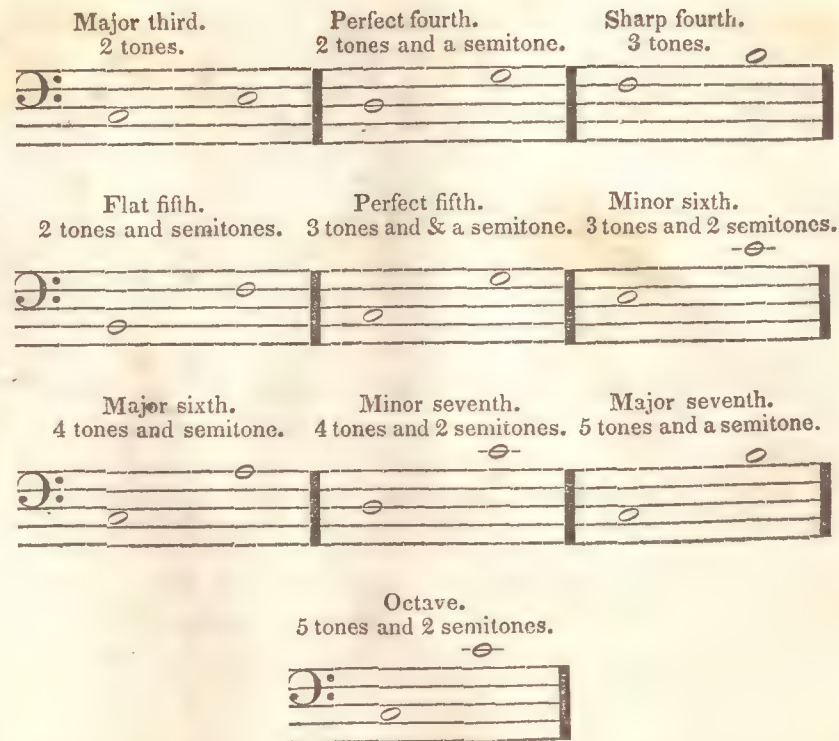
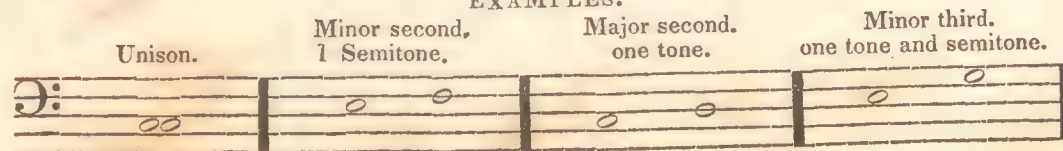


When the Major and Minor Modes agree with respect to their Signature, they are denominated Relatives, thus, C Major is the Relative of A Minor; A Minor is the Relative to C Major; C Major is the Relative to E Minor, &c. The Relative to any Major Key is its sixth above, or its third below; and the Relative Major to any Minor Key, is its third above, or its sixth below.

OF DIATONIC INTERVALS AND THEIR INVERSION.

The division of the Diatonic Scale being unequal, (consisting of tones and semitones,) fourteen intervals are formed, which are in the following

EXAMPLES.

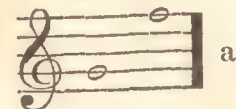


When the lowest note of an Interval is placed an Octave higher, or *vice versa*, such change is called Inversion. Thus, as in the example, by inversion, a

Second



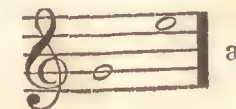
becomes a Seventh,


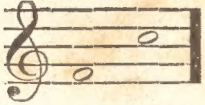

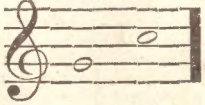

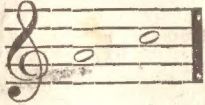

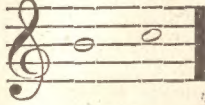


Third



becomes a Sixth,

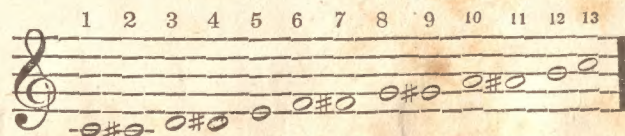
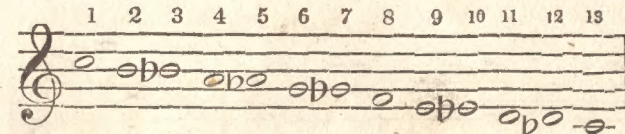


Fourth		becomes a Fifth,	
Fifth		becomes a Fourth,	
Sixth		becomes a Third,	
Seventh		becomes a Second.	

The Diatonic intervals are either Consonant or Dissonant. The Octave, fifth, fourth, thirds, and sixths, being agreeable to the ear, are called Consonant; and the seconds, sevenths and sharp fourth, being less pleasing, are called Dissonant.

OF THE CHROMATIC SCALE.

The Chromatic Scale generally ascends by Sharps, and descends by Flats, as in the following examples:

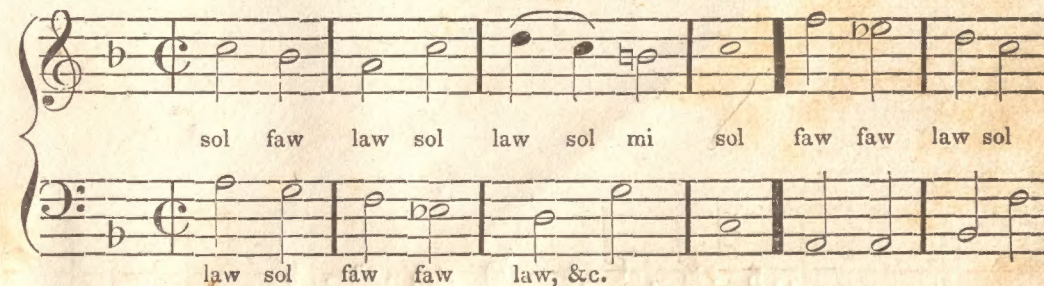



Here there are twelve distinct sounds, from each of which, as a tonic, by the use of flats or sharps, we may form the Diatonic Scale in either mode.

OF MODULATION.

In naming such notes as are affected by accidental \flat s, \sharp s, or \natural s, it is usual to recognize a change of key, at least for the notes affected.

EXAMPLE I.



Here the signature is one \flat major, key of F. In the third measure of the Air, a \natural occurs on B, which neutralizes the signature for that measure; consequently the passage is modulated to the key of C major, mi on B. In the second measure of the Bass, and the fifth measure of the Air, a \flat occurs on E, which modulates the passages to the key of B \flat major. The notes on E are therefore properly called faw.

EXAMPLE II.



Here the signature is one sharp on F, major key of G, the mi on F. In the third measure a # occurs on C, consequently the passage is modulated to the key of D major, mi on C. In the sixth measure a # occurs on G, which modulates the passage to the key of A minor, the leading note of which must always be sharpened in ascending to the tonic.

EXAMPLE III.



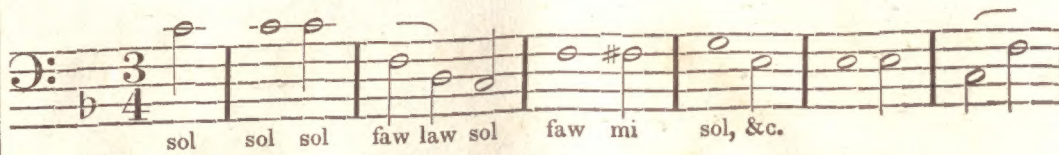
Here the key is on C major, mi on B. In the third measure a b occurs on B, which modulates the major key to F, mi on E; the note on B is therefore properly called faw.

EXAMPLE IV.



Here the key is A minor, and the sharpened notes are merely the *sixth* and *seventh* of the ascending scale.

EXAMPLE V.



Here the signature is one flat, major key of F. A sharp occurs in the third measure on F, which modulates to the major key of G, mi on F.

EXAMPLE VI.



Here the key is C major. In the third measure a b occurs on B, which modulates to the major key of F. In the fifth measure a # occurs on F, which modulates to the major key of G.

These and similar changes are of common occurrence in books of church music.

Remarks.

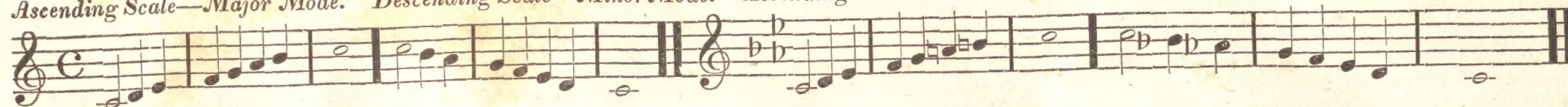
of musical Graces, however, admissable, and desirable in *Solo Singing* ought notwithstanding to be used with great caution and circumspection for redundancy of ornament is ever a mark of bad taste. But the use of them in full Harmony is pernicious, and mischievous, as violating both the Time and Harmony, and destroying that precision and simplicity so essential to the effect of ^{the} music. Embellishments of this kind ought to be considered as an end or perfection in Singing and are best learned

RUDIMENTS.

15

LESSONS FOR THE EXERCISE OF THE VOICE.

Beat or Count 4 in a measure. *Ascending Scale—Major Mode.* *Descending Scale—Minor Mode.* *Ascending Scale—Minor Mode.* *Descending Scale—Minor Mode.*



No. 1. Beat or Count 2 or 4 in a measure.



No. 2.

No. 3.



EXERCISES FOR BEATING TIME.

No. 1. Beat 4 in a measure.

No. 2.

No. 3.

No. 4.



No. 5.

No. 6.

No. 7.



No. 8.

No. 9.

No. 10.

No. 11.



No. 12.

No. 13.

No. 14.

No. 15.



EXPLANATION OF MUSICAL TERMS.

A, signifies in, for, at, with, &c.

Adagio (or *Ado.*) signifies the slowest time.

Ad libitum, at pleasure.

Affettuoso, in a style of execution adapted to express affection, tenderness, supplication and deep emotion.

Allegro, a brisk and sprightly movement.

Allegretto, less quick than *Allegro*.

Alto, Counter, or high Tenor.

Amoroso, in a soft and delicate style.

Andante, with distinctness. As a mark of time it implies a medium between the *Adagio* and *Allegro* movements.

Andantino, quicker than *Andante*.

Anthem, a musical composition set to sacred prose.

A tempo, in time.

Assai, generally used with some other word to denote an increase or diminution of the time of the movement: as *Adagio Assai*, more slow; *Allegro Assai*, more quick.

Bass, the lowest part in harmony.

Bis, this term denotes a repetition of a passage in music.

Brillante, signifies that the movement is to be performed in a gay, showy and sparkling style.

Cantabile, elegant, graceful, melodious.

Canto, song; or, in choral compositions, the leading melody.


Canto fermo, plain song.

Chorus, a composition or passage designed for a full choir.

Chromatic, a term given to accidental semitones.

Con, with.

Con furia, with boldness.

Crescendo, *Cres.* or , with an increasing sound.

Con spirito, with spirit.

Da Capo, or *D. C.*, close with the first strain.

Del Segno, from the sign.

Diminuendo, *Dim.* or , with a decreasing sound.

Dirge, a piece composed for funeral occasions.

Divoto, in a solemn and devout manner.

Duetto, or *Duett*, music consisting of two parts.

Dolce, sweetness, softness, gentleness, &c.

E, and; as *Moderato e Pianissimo*.

Expression, that quality of composition, from which we receive a kind of sentimental appeal to our feelings.

Expressivo, with expression.

Forte, strong and full.

Fortissimo, very loud.

Fugue or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.

Forzando, (or *sz.*) the notes over which it is placed are to be boldly struck with strong emphasis.

Giusto, in an equal, steady, and just time.

Grave, *Gravemente*, deep emotion.

Grazioso, graceful; a smooth and gentle style of execution approaching to piano.

Harmony, an agreeable combination of musical sounds, or different melodies, performed at the same time.

Interlude, an instrumental passage introduced between two vocal passages.

Interval, the distance between any two sounds.

Largo, somewhat quicker than *Grave*.

Larghetto, not so slow as *Largo*.

Legato, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.

Lento, *Lentamente*, slow.

Ma, not.

Ma non troppo, not too much, not in excess.

Melody, an agreeable succession of sounds.

Men, less.

Mezza voce, with a medium fulness of tone.

Mezza, half, middle, mean.

Moderato, between *Andante* and *Allegro*.

Motto, much.

Non, not. — *Non troppo presto*, not too quick.

Oratorio, a species of Musical Drama, consisting of airs, recitatives, duetts, trios, choruses, &c.

Overture, in dramatic music is an instrumental strain, which serves as an introduction.

Orchestra, the place or band of musical performances.

Pastorale, a composition generally written in measure of 6-4 or 6-8, the style of which is soothing, tender and delicate.

Piano, or *Pia.* soft.

Pianissimo, *Pianiss.* or *PP.* very soft.

Poco, little, somewhat.

Pomposo, grand, dignified.

Presto, quick.

Prestissimo, very quick.

Quartetto, a composition consisting of four parts, each of which occasionally takes the leading melody.

Quintetto, music composed in five parts, each of which occasionally takes the leading melody.

Recitative, a sort of style resembling speaking.

Rippienno, full.

Sempre, throughout; as *sempre piano*, soft throughout.

Soprano, the Treble or higher voice part.

Sostenuto, sustaining the sounds to the utmost of their nominal length.

Staccato, the opposite to *Legato*; requiring a short, articulate, and distinct style of performance.

Senza, without; *Senza Organo*, without the Organ.

Siciliano, a composition written in measure of 6-4, or 6-8, to be performed in a slow and graceful manner.

Soave, agreeable, pleasing.

Soto, *Voce*, *Dolce*, with a sweetness of tone.

Spirituoso, with spirit.

Solo, a composition designed for a single voice or instrument.

Vocal solos, duetts, &c. in modern music, are usually accompanied with instruments.

Subito, quick.

Symphony, a passage to be executed by instruments, while the vocal performers are silent.

Tacit, be silent.

Tardo, slowly.

Tempo, time.

Tasto Solo, denotes that the movement should be performed with no other chords than unisons and octaves.

Trio, a composition for three voices.

Tutti, all, all together.

Veloce, quick.

Vigorouso, with energy.

Verse, one voice to a part.

Vivace, in a brisk and lively manner.

Volti, turn over.

Messa *Quarta* *Messa* *Messa*